



## Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact [support@jstor.org](mailto:support@jstor.org).

St. Paul's Church, and among the latter the new St. James' Church, the Roman Catholic Cathedral and various private residences.

The well-known sculptor, Edward V. Valentine, makes Richmond his home, and in that city are to be seen his recumbent statue of General Lee and his standing figure of Thomas Jefferson, both of which have gained well-deserved repute.

It is not generally known that Mr. Charles Hofbauer, a young French painter of much talent, is executing a series of notable mural decorations for the new Memorial Hall better known locally as the "Battle Abbey." This work is being executed under the patronage of Mr. Thomas F. Ryan, who is also the donor of the handsome Roman Catholic Cathedral.

#### THE COLLEGE ART ASSOCIATION

The College Art Association has just issued the first number of its *Bulletin* containing not only a list of officers and directors, and of committees, but also an exceedingly interesting paper by Professor Holmes Smith on the "Problems of the Art Association," in which he says:

"The Association has begun its attack upon some of its more urgent problems. But there are questions of still broader import to which the collective intelligence of the members of the Association must be addressed if it is to fulfil its highest purpose.

"It is true that of the million students in our American colleges and universities there are comparatively few to whom any opportunity is offered for the cultivation of an appreciation of the arts of architecture, sculpture, painting and the crafts.

"Is it true that the annual exodus from our universities of young men and young women, whose sympathies for the beautiful in art and nature have been stimulated, would produce a profound effect for the better upon the quality of artistic appreciation throughout our land?

"Is it true that a great increase of in-

telligent interest in art would do more than anything else to narrow the breach between the artist and an unappreciative public?

"If these questions can be answered in the affirmative, there is no lack of opportunity for usefulness on the part of the College Art Association. Its aim should be so to influence our board of governors, our faculties and our student bodies that the university may eventually occupy a leading position in artistic thought, such as it has already attained in the other great branches of national activity."

#### A PRACTICAL EXHIBIT

For the next few months the print gallery of the New York Public Library will be occupied by an exhibition illustrating the making of an etching. This may possibly look forbiddingly technical at first sight, but interest in this side of the subject is apparently growing, and the matter is here presented in so graphic a manner as to heighten the interest. The visitor is taken through the entire process, beginning with copper plates bare, grounded and smoked, through the matter of production by means of etching-needle, burin, roulette, aquatint and other aids, the acid bath, the work of the printer, to the finished product, the print itself. Even some pictures of print lovers and print-shops are shown, and the rear end is brought up with a selection of etchings by masters of the art. Wherever possible the actual objects are shown: tools, proofs, counterproof, early and late impressions from the same plate, prints illustrating changes made on the plate, prints on various kinds of paper and on satin. Processes are illustrated pictorially; to name a few instances: Buhot is shown smoking a plate, Rembrandt appears etching, Neureuther shows the imps of the acid attacking the artists' handiwork, Whistler is seen at the press.

This exhibition may, it is thought, help many to appreciate etchings even more understandingly than before, particularly as it illustrates, incidentally, the adap-